

PETER VON BAGHIN ELOKUVAKIRJASTO

Luettelon laati Petteri Paksuniemi 2014 ja sitä on täydentänyt Antti Alanen 2018



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Antti Alanen: Peter von Baghin ammattikirjasto

”These books were alive and they spoke to me”.
– Henry Miller kirjassaan *The Books in My Life*

Peter von Baghin (1943–2014) työhuone ja elokuvakirjasto Iso Roobertinkatu 42:ssa oli legenda vuosikymmenien ajan. Von Bagh kirjoitti siitä esseen 12.7.1987 Helsingin Sanomien Kirjastoni -sarjaan (sisältyy tähän julkaisuun), ja vuonna 2012 Esko Rahikainen haastatteli häntä siitä Kansalliskirjasto-lehteen (sisältyy Elokuvan muisti -johdantoteokseen). Petteri valokuvattiin työhuoneellaan kymmeniä kertoja. Elokuviinkin työhuone tallentui, esimerkiksi Aki Kaurismäen *Calamari Unioniin* (1985), jossa Frank VIII (Pirkka-Pekka Petelius) käy siellä psykiatrin vastaanotolla. Työhuoneella tehtiin kymmeniä haastatteluja, ja von Bagh tarjosi siellä yösijan kansainväliselle merkkivieraille. Yöunet saattoivat jäädä vähiin mielettömien kirja-aarteiden keskellä.

Työhuoneen kirjakaoksen pani järjestykseen Matti Salo, ja luettelon laati vähän ennen von Baghin kuolemaa Petteri Paksuniemi. Von Baghin kuolinvuonna 2014 Iso Roobertinkatu 42:ssa tehtiin putkiremontti, ja työhuone oli tyhjennettävä. Laatikot olivat siten valmiiksi pakattuina ja kirjat hyvässä järjestyksessä, kun von Bagh sai kuulla lopun lähestyvän ja lahjoitti ammattikirjastonsa Kansalliskirjastolle.

Von Bagh oli kirjarohmu ja lukutoukka. Kaikkialla hän hankki kirjoja, kaikkialla hän luki. Aina hänellä oli mukana kirjoja, joita hän luki vaikka raitiovaunussa. Lukevan aika ei tule pitkäksi. Von Baghilla ei ollut koskaan tylsää hetkeä. Kuolinvuoteellaankin von Bagh luki, ja kirjat olivat järjälle: Antoine de Baecquen *Godard: Biographie* (paras Godard-kirja von Baghille), Anton Tshehovin *Suuret kertomukset* (lempikirjailija) ja Tellervo Krogeruksen *Sanottu: Tehty: Matti Kuusen elämä 1914–1998*. Von Bagh oli vaikuttunut Pekka Tarkan viimeksimainitusta kirjoittamasta arvostelusta Helsingin Sanomissa. Hän kertoi olleensa hyvin vaikuttunut Matti Kuusesta henkilökohtaisesti.

Kirjarohmulle kertyy väistämättä kirjoista monia kappaleita, ja niitä von Bagh myi, antoi ja lainasi eteenpäin.

Sanotaan, että jos sinulta pyydetään kirjaa lainaksi, voit yhtä hyvin antaa sen, koska niin moni jättää kirjan palauttamatta, mutta von Bagh oli avokätisyyden perikuva. Jaettu tieto oli hänelle kaksinkertainen tieto. Minäkin kuulun niihin, jotka ovat hänelle ikuisesti kiitollisia, ja juuri Petterin kirjastosta sain ensi kertaa luettaviksi 1970-luvulla sellaisia teoksia kuin Walter Benjaminin *Illuminations*, Daniel Boorstinin *The Image. A Guide to Pseudo-Events in America* (ajankohtainen taas Donald Trumpin aikakaudella) ja Eric Barnouwin *The Tube of Plenty*. Bonuksena tulivat von Baghin alleviivaukset, reunamerkinnot, herjat sekä tarkat ja omakohtaiset käsikirjoitetut hakemistot sivunumeroineen.

Von Baghin kirjastoon sisältynee Suomen upein kokoelma elokuvakirjojen omistuskirjoituksia. Vastavuoroisesti von Bagh oli aina inspiroitunut signeeraamaan omia kirjojaan, käsittääkseni juurikaan itseään toistamatta.

Yövyin joskus työhuoneella, kun olin tullut Tampereelta viettämään viikonloppua elokuva-arkiston näytöksissä. Vastapalveluksena nauhoitin työhuoneen videonauhurilla MTV:n elokuvia, toimeksiantona keskeyttää nauhoitus mainoskatkon ajaksi, missä en ollut kovin valpas, kun uppouduin tuntikausiksi kirjojen maagiseen maailmaan. Vakavien

elokuvatutkimusten lomasta oli kiinnostavaa löytää Niilo Tarvajärven juontamisopas (”sillä lailla!”) tai Richard Worsleyn *A Pictorial History of Striptease: 100 Years of Undressing to Music*. Von Baghia kiinnostivat esiintyvät taiteet laidasta laitaan.

Peter von Baghin kuului elokuvatietäjien ”viimeiseen sukupolveen, jonka oli mahdollista tietää kaikki”, kuten David Robinson kirjasi muistolauseessaan Pordenonen Le Giornate del Cinema Muto –festivaalilla. Vuoden 2014 festivaali oli omistettu von Baghille, ja lause heijastettiin valkokankaalle joka ilta ennen päänäytöstä.

Von Bagh aloitti elokuvakirjallisuuden lukemisen 1950-luvulla, jolloin yhden ihmisen oli todellakin mahdollista kohtuajassa omaksua kaikki, mitä elokuvasta oli kirjoitettu. Silloin hankitun peruskirjaston pohjalta von Bagh rakensi ja laajensi oman valtavan ammattikirjaston. Hän luki suomeksi, ruotsiksi ja muilla pohjoismaisilla kielillä, englanniksi, ranskaksi, saksaksi, italiaksi ja espanjaksi. Useimpia noista kielistä hän myös mielellään puhui.

Elokuvan historian klassikot olivat hänen kirjastonsa kovaa ydintä, samoin eri maiden korkealaatuiset elokuvakirjasarjat (Cinéma d’aujourd’hui, Il Castoro Cinema, Movie Paperbacks, Reihe Hanser). Kansallisfilmografioita hän hankki, jos ne olivat kommentoituja. Maita, joita käsittelevät kokonaisuudet olivat erityisen massiivisia, olivat Yhdysvallat, Ranska, Italia, Saksa ja Venäjä. Mutta hän kokosi koko maailman maiden elokuvahistorioita järjestelmällisesti, arvokkaimpana kokonaisuutena Jean-Loup Passekin toimittama Centre Georges Pompidoun mittava julkaisusarja.

Rakkaimpia olivat suuret ohjaajat. Chaplin, Eisenstein, Fellini, Ford, Hitchcock, Lang, Renoir, Rossellini ja Welles ovat esimerkkejä tekijöistä, joita käsittelevien kirjojen kokoelmat von Baghilla ovat tavattoman perusteellisia, täydellisyyteen pyrkiviä.

Peter von Baghin elokuvakirjastossa on monia persoonallisia painotuksia. Eräs niistä on kokonaisuus ”Kirjailijat ja elokuva”, jonka jännevälit yltyvät Edgar Rice Burroughsista Pentti Haanpäähän ja William Shakespearesta Georges Simenoniin. Toinen niistä on von Baghille rakas populaarimusiikin historia, erottamaton elokuvan historiasta.

Tätä kirjastoluetteloa ei ole laadittu kirjastoluokittelun sääntöjen mukaan vaan omistajan käyttötarpeen pohjalta. Siinä on puutteita ja vajavaisuuksia. Von Baghin kirjasto luokitellaan ennen pitkää ammattimaisesti Kansalliskirjaston kokoelmien periaatteiden mukaisesti. Sen jälkeenkin tämä käyttöluettelo on lukemisen arvoinen. Sen arvo nousee aikamatkana sukupolveen, jolle oli ”mahdollista tietää kaikki” elokuvasta.

Peter von Bagh: Kirjastoni – Eletyn elämän muuan varjo

Artikkeli on julkaistu Helsingin Sanomissa 12.7.1987

Kirjastoni on paisunut jo vuosia sitten jossain määrin kontrolloimattomaan kuntoon. Itsestänikin tuntuu vähän omituiselta ajatella, että sillä on joskus ollut alku. Lapsuus opetti rakastamaan kirjoja ehdottomasti. Kun tulin Oulusta Helsinkiin opiskelemaan en huomannut ottaa mukaan mitään, ja kun sitten pari vuotta myöhemmin reagoin isäni kutsuun tulla pelastamaan kouluajojeni kirjoja, se osoittautui liian myöhäiseksi.

Kotipihalle tullessani nuotiot savusivat viimeisillään. Thomas Mannin teokset oli poltettu taas kerran. Tällä kertaa asialla oli Oulun keskusmielisairaalan iskuryhmä.

Helsingissä yksi lause liipaisi liikkeelle pidäkkeettömän toiminnan. Matti Salo sanoi, että Petterillä on kyllä kirjahylly, mutta siinä ei ole muuta kuin käytettyjä elokuvalippuja.

Katkerana syöksyin holtittomaan kierteeseen. Kirja on asia, jota hankkiessa ei mieti mitään, kun taas pienen ja ison kahvin hintaero pistää mieteliääksi pitkiksi ajoiksi. Kuten kaikki hyvät harrastukset tämäkin on arvoton, ellei absurdin raja mene kirkkaasti rikki.

On vaikea sanoa, että kirjastoni olisi selvästi jossakin paikassa. Pikemminkin yritän retuuttaa sitä pars pro toto -periaatteella aina mukanani. Sängynkulma ja wc ovat sopivia sivukirjastoja.

Mahdollisuus vaikka vilkaista muutamaa kirjaa päivän mittaan on yhtä tärkeä kuin vesi Saharassa konttaavalle. Erityisen selvästi tämä tulee todistetuksi ulkomailla, kun olen ehtinyt parin päivän ajan möyriä kirjakaupoissa ja täyttänyt hotellihuoneen pöydät, tuolit, sängynvietet ja itse sängyt kirjoilla.

Paljonhan siinä on selvää keräilyvimmaa. Siihen on suoraa jatkoa se sadunomainen mahdollisuus, että rakkaat elokuvat voivat nykyisin olla käden ulottuvilla, kuin kirjat. Video on iskenyt verta kirjaharrastuksesta, joka kuitenkin on säilynyt perusasiana.

Kahdessa suunnilleen yhtäläisen suuressa asumassa olevan kirjastoni – ”asia” työhuoneella, romaanit kotona – sekasorto voi järkyttää heikkohermoista mutta on vain näennäinen. Vaisto kertoo useimmiten kirjan tarkan paikan.

Esikuvani on Antero Manninen – Viisasten kerhon herra – joka ensimmäisenä päivänäni Helsingin yliopistolla poimi silmää räpäyttämättä paperini noin kaksi metriä korkean pinon keskeltä, tuhansien aivan samannäköisten joukosta. Nyt Mannista tuuraa samassa tehtävässä sata ihmistä.

Oma ongelmani on se, että kirjastoni järjestelyissä joudun toimimaan ilman Mannisen muistia, pelkän vaiston varassa.

Olennaista on yrittää kahmia kirjailija nahkoineen päivineen. Ei vähempää kuin kaikki häneltä, usein myös hänestä. Shakespeare, Balzac tai Brecht, joita olen palvonut hartaasti, ovat tavallaan tavoittamattomissa, koska heistä kirjoitetun tekstin määrä on käsittämätön.

Mutta esimerkiksi F. Scott Fitzgerald on jossain rajoissa: uudet, harvinaiset kirjekokoelmat, artikkelien kokonaisuudet, jne., ovat siten sellaisia tyydytyksen aiheita, että sydän hypähtää. Tämä on sitä paitsi paras tapa tutustua elävään kirjailijaan.

Leino-seuran kokouksista muistan, että kirjailija livenä voi tehdä mitä vain, paitsi ehkä purra, eikä siitäkään voi olla aivan varma. Paras kehittämäni käytäntö on ollut lukea kesäisin parin kirjailijan koko tuotanto kannesta kanteen, ja mukana aina yksi kotimainen. Joskus lukuelämys pursuaa yli ja kuin pakkomielteen ajamana syntyy jotain, pitkä kirjoitus Haanpäästä tai televisioelokuva Sillanpäästä – ei kuitenkaan koskaan varsinaista kirjallisuuskritiikkiä tai näytelmäelokuvaa, joihin minusta ei ole.

Ydin eli lukemisen vimma on kuitenkin pyyteetön. Vaikka olen joinain vuosina lipsunut, lukemisista tiedän, että juuri nuo hetket – joiden elämä jatkuu kirjahyllyssäni – ovat pitäneet työn ja elämän edellytykset koossa. Miten voisin erottaa keräilyn, tiedonhankinnan, eläytymisen ja elämän syvempien merkityksien etsinnän?

Yritän tiivistää yhden hyllymetrin tarinan. San franciscolaisesta kirjakaupasta löytämästäni New Masses -lehden antologiasta silmiin osui lyhyt artikkeli ”mystisestä” kirjailijasta, joka käytti nimeä B. Traven ja jonka todellista identiteettiä kukaan ei tuolloin – 1930-luvulla – tuntenut.

Tieto ynnä se, mitä kirjoittaja löysi Travenin maailmankatsomuksesta tekivät voimakkaan vaikutuksen, jota ei ollut säädettävissä sillä ainoalla (huonosti käännetyllä) niteellä, joka Travenia oli suomeksi. Etsintä haarautui moneen maahan, ja sillä antoi hohtoa saatavissa olevan tiedon vähäisyys. Englantilaiset ja saksalaiset painokset piti hankkia molemmat, koska ei ollut selvää käsitystä, kummalla kielellä Traven oli kirjoittanut. Kohokohtia oli ensimmäisen Travenista kirjoitetun kirjan – joka oli jo käynyt harvinaiseksi – saaminen DDR:läiseltä kirjallisuustutkijalta Leipzigin sivukujalla hyisenä marraskuisena iltana.

Muistettavin elämys taas liittyi siihen, kun voimakkaita tunnekuohuja vastaan turhaan taistellen luin prahalaisessa puistossa *Silta viidakossa* -kirjaa. Love Kirjojen aloitusta ei voi erottaa tuosta elämyksestä. Rauno Ekholmin kääntäminä kymmenkunta Travenin kirjaa on sitten saanut suomalaisen asun – ja paikan kirjahyllyssäni.

Elokvakirjoja olen hankkinut ja lukenut silmittömästi, ja tiettyinä kausina, joskus jopa vuoden pari, ne peittävät kaiken muun. Kirjaston yleisen eskaloitumisen myötä huonoja ja keskinkertaisia kirjoja on tullut sekaan vuosi vuodelta enemmän.

Tärkeätä kirjassa on vuoropuhelun avaus, ei niinkään se, että kirja loistossaan ei jätä mitään lisättävää. Elokuva, myös siitä kirjoittaminen, on yleensä yhdistelmä korkeinta ja matalinta: kirjoittajana tarvitsen lähteet käden ulottuville, ettei ajatuksen viimeistelemiseksi tarvitse lähteä kävelemään minnekään – enkä edes tiedä, minne menisinkään Suomessa!

Selatun kirjan yksittäinen lause laukaisee usein ostopäätöksen. Se osoittautuu mielettömäksi sillä hetkellä, kun kotona huomaan, että olen maailman toiselta puolelta kantanut kirjan, jossa järkeä on vain tuossa vilahdukselta näkemässäni yhdessä lauseessa; olisin kopioinut sen nopeammin kuin mitä kirjan maksamiseen meni.

Välillä kirjaelämä rullaa aivan muita raiteita. Olen kahminut kirjoja teatterista, vaikken kävisi katsomossa kuin kerran vuodessa; näytelmät ovat käytännössä aniharvoin yhtä kiintoisia kuin kirjan sivuilla.

Jossain vaiheessa vuosisadan alkupuolen yhteiskunnallisen ja poliittisen kirjallisuuden laholaiset, kapinalliset ja välistävetäjät – joista monen nimeä varjosti ankara bulla – valloittivat mielikuvitukseni niin täysin, että tuotti vaikeuksia pysyä hetken aikaa päivittäin omissa tekemisissä.

Jälkeenkinpäin ajatellen nuo lukuelämykset olivat hyödyllisintä mitä tiedän. Toisaalta minulla ei ollut niiden järkevään kommentointiin mitään edellytyksiä. Eikä se ollut tarkoituskaan. Kaipa Gogol kirjasi tästä asiasta olennaisen kommentoidessaan itse lukutapahtumaa. Kuolleiden sielujen alkusivuilla kuvauksen kohteena on Tshitshikovin maaorja Petrushka:

”Olipa hänellä ylevä halu sivistykseenkin, se on lukemiseen, vaikkei hän suuria välittänyt kirjojen sisällyksestä. Samanarvoisia olivat hänelle rakastuneen sankarin seikkailut, aapiskirjat ja rukouskirjat – kaiken hän luki yhtä tarkasti; jos hänen kouraansa olisi pistetty kemian oppikirja, ei hän olisi hylännyt sitäkään. Hän ei välittänyt luettavan sisällyksestä, vaan itse lukemisesta eli paremmin sanoen lukemistapahtumasta silloin kun aina kasautuneista kirjaimista syntyi jonkinlainen sana, joka toisinaan hiisi ties mitä merkitsi.”

Kirjaston on jonkinlainen toivemina: tämän haluaisin hallita. Se on kurotus tuntemattomaan ja samalla aina suhteessa omiin valmiuksiin.

Parhaat kirjat voivat uinua vuosia ja joutua sitten hillittömän uteliaisuuden ja käsittelyn esineiksi. Monia kirjoja peittää eri elämänvaiheissa yhä raivopäisemmin tehtyjen alleviivauksien verkosto, niin että sivut ja takalappeet ovat lopulta täynnä toisensa mitätöiviä merkintöjä, kuin graafisena tiivistyksenä elämän ristiriitaisuudesta.

Lukemattomien kirjojen määrä on suuri ja jääkin sellaiseksi. Mutta seurana nekin ovat olleet. Jotain niiden läsnäolosta on tarttunut. Vastustan proosallista käsitystä, jonka mukaan vain luettu kirja on jotakin. Henkilökohtainen kirjasto on eletyn elämän muuan varjo, kuva siitä, mitä ihminen on tiennyt, tuntenut ja tavoitellut.

ELOKUVANTEKIJÄT HENKILÖITTÄIN

Lukuohje:

HAKUSANA-HENKIÖ

Otsakkeen nimi: Mahdollinen alaotsake; Mahd. lisätiedot / tekijä(t), toimittaja(t). Kustantaja, vuosi

(Kun kirjan kirjoittaja on hakusana-henkilö, sitä ei ole erikseen mainittu.)

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Lukuohjeita: Kun teoksella on ei ole varsinaista kirjoittaja, vaan toimittaja tai useampia, heidät on mainittu kirjan otsakkeen jälkeen. Kirjoittajaa itseään käsittelevät kirjat ovat luetteloitu omien teosten jälkeen, kirjoittaja(t) mainittu otsakkeen jälkeen.

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